

The Classical Bulletin

Published monthly from November through April by St. Louis University College of Arts and Sciences at Florissant, Mo.
Subscription price: \$2.00 a year. Entered as second-class matter at Florissant, Mo. Post-Office under the Act of March 3, 1879.

Vol. 24

APRIL 1948

No. 6

Patterns in Latin Lyric Meters

It is most interesting to note—because significant of the *gravitas* of both Roman Speech and character—how the classical Latin poets in taking over the fluid rhythms of Greek lyric poetry tended first to weight them, and then to stabilize and fix them in a very few, simple metrical patterns. The transformation thus effected, on the one hand, brought the most characteristic lyric meters, such as the Sapphic, Alcaic, Glyconic, and Hendecasyllable, into much closer rhythmical kinship with one another than they had possessed in Greek practice, and on the other, virtually converted Aeolic into Doric rhythms, and so more and more assimilated Latin lyric meters to the Latin heroic hexameter. Of course, the heroic hexameter of Homer had itself already undergone in Roman hands a corresponding transformation from characteristic Greek lightness and rapidity to a more measured Latin decorum. If

Ἄνδρα μοι ἔννεπε, Μοῦσα, πολύτροπον δὲ μάλα
πολλὰ (*Odys.* 1.1)

represents a common Greek hexameter rhythm,

Ibant obscuro sola sub nocte per umbram (*Aen.* 6.268)
and

Parcere subiectis et debellare superbos (*Ibid.* 853)
come much nearer to representing normal Virgilian hexameter rhythms.

Whilst the stately march of this classical narrative meter is, of course, in 4/4 time, and Doric in character, Greek choral lyric, especially in Pindar and in tragedy, is also full of the 4/4 Doric rhythms called "dactylo-epitritic," v.g.,

Ἄνω ποταμῶν ἱερῶν χωροῦσι παγαί
(*Eur. Med.* 410),

Τυνδαρίδαις τε φιλοξείνοις ἄδειν καλλιπλοκάμῳ
Θ' Ἐλένῃ (*Pin. Ol.* 3.1)

These rhythms, in the epitritic phrases (— — — — —), have obvious affinities to Aeolic 3/4 meters, such as the Sapphic, Alcaic, and Asclepiad rhythms so familiar to us from Horace. But Horace does not use the Sapphic, Alcaic, and Glyconic (Asclepiad) rhythms in their lighter, purely dactylo-trochaic forms, as did Sappho, Alcaeus, and the Greek lyricists generally, but standardizes the Sapphic in the heavier form of

Persicos odi, puer, apparatus (*Od.* 1.38.1)

with invariably a spondee in the second foot and preponderantly a spondee also in the last (at least, a syllable long by position). This practically transforms a dancing, trochaic rhythm (— — — — —), into something smooth and stately rather than light and tripping. It effectually converts 3/4 into 4/4 time.

A similar change takes place in the Alcaic strophe

IMPORTANT

Attention Librarians!

This is the last issue of THE CLASSICAL BULLETIN of the current (24th) volume. Please do not write in for May or June issues, as there will be none.

Volume 25, the first number of which will appear with the date of November 1948, will continue in the same format and will close with a General Index for volumes 1-25.

of the Greeks, when the Latin poets come to stereotype the first and second verses of it in the form:

Nunc est bidendum, nunc pede libero (*Hor. Od.* 1.37.1)

Here Horace always has a spondee before the dactyl, and almost regularly a heavy *anacrusis* (long first syllable). This makes the rhythm heavier and slower than in the common Greek form:

It again almost converts 3/4 into 4/4 time.

The variable Greek Glyconic rhythm is fixed by Horace, in all the lines in which he uses it—Glyconic, Pherecratic, Lesser and Greater Asclepiad—in the form known in Greek as the "second" Glyconic, with always an initial spondee, and the solitary dactyl invariably in the second place. Thus:

Horatian examples are:

Sic te diva potens Cypri (*Od.* 1.3.1) (Glyconic)

Fessis vomere tauris (*Ibid.* 3.13.11) (Pherecratic)

Maecenas, atavis edite regibus (*Ibid.* 1.1.1)
(Lesser Asclepiad)

Tu ne quaesieris, scire nefas, quem mihi quem tibi
(*Ibid.* 1.11.1) (Greater Asclepiad)

Here we have the same transformation a third time: Aeolic has virtually become Doric rhythm.

In the case of the Hendecasyllable, Catullus began to use it with something like Greek freedom, but tended more and more to the heavy form which afterwards became standard, viz.,

Tanto pessimus omnium poeta (*Cat.* 49.6)

Here, by reason of the sequence of three trochees, which survived the weighting of the verse, the change is not so noticeable as in the other 3/4 rhythms discussed above. But the initial phrase (— — — — —) is clearly Doric (4/4) in character, even though the second rhythmical

But with all the simplicity of these rhythmical patterns, they can by deft manipulation be made to produce startlingly different effects. Even without much manipulation, however, the fundamentally similar rhythms of the Sapphic, Alcaic, and Asclepiad create very distinct impressions on the ear. Compare, for instance, the following three verses:

Mercuri, facunde nepos Atlantis (Hor. Od. 1.10.1)

Vides ut alta stet nive candidum (Ibid. 1.9.1.)

O fons Bandusiae splendidior vitro (Ibid. 1.13.1)

The first is quiet, light, *ligato*; the second is rapid, reeling, almost *staccato*; the third slow, smooth, stately. But how even the same meter can be made to yield effects extraordinarily diverse, may be seen by comparing Horace's *O navis referent* (Od. 1.14) with his *O fons Bandusiae* (Ibid. 3.13). The latter is even and majestic throughout; while the "ship of state" tosses and tumbles ominously, especially through the first ten verses. The meter in the two poems is identical: the handling of it—by ignoring of *caesurae*, unusual stops, clash of syntactical with metrical structure—is far from identical.

A like comparison may be fruitfully made between the devastating Sapphics with which *Iam satis terris nivis atque dirae* (Hor. Od. 1.2) opens, and the quiet urgency of the first stanza of *Septimi, Gades* (Od. 2.6), or the calm, happy composure of the rest of that ode. To read aloud the formal, dedicatory Asclepiads of *Maecenas atavis* (Od. 1.1), and then the triumphant ones of *Eregi monumentum* (Od. 3.30), will also prove revealing. The same may be said for the Alcaics of *Eheu, fugaces* (Od. 2.14), set side by side with those of *Nunc est bibendum* (Od. 1.37). But it would lead us too far afield to pursue this line of investigation further. One point may, however, still be briefly considered. It is the interesting rhythmical development which is found within the commonest Horatian stanzas.

Sapphic, Alcaic, and Asclepiad stanzas all show a balance or play between a heavier and a lighter element, or rhythmical phrase. The Sapphic stanza begins with a verse, (we may call it a rhythmical clause), which is made up of a heavier phrase, (—'—'—'), divided by the *caesura* from a lighter one, (—'—'), which is felt as a development or modified repetition of the first. It then repeats exactly the same rhythmical sequence (or clause) in the second verse. The third verse, however, which rounds out the stanza, needs a further development, and this is supplied by the addition of the Adonic, which serves as a cadence and gives the satisfying tone of finality to the whole stanza or rhythmical sentence. Thus:

Integer vitae scelerisque purus
Non eget Mauris iaculis neque arcu
Nec venenatis grvida sagittis, Fusce, pharetra
 (Od. 1.22).

The Alcaic stanza shows greater rhythmical contrasts in its development. It begins with a very short and heavy phrase, (usually —'—'; less often —'—'). This is followed by a slightly longer and much lighter phrase (—'—'—'). These two phrases form the first verse, or first rhythmical clause or period. The second verse exactly repeats the rhythm of the first, to enforce it. Now follow a third and fourth verse, each of which by itself constitutes only one rhythmical phrase, (i.e. they have no *caesura*). The

third naturally takes up the slow and heavy rhythm of the first half of verses one and two, expands it into a whole verse by itself (—'—'—'—'),

and thus enforces it with great emphasis. The resolution now follows in the fourth verse, which takes up the light theme of verse one and two, and both makes it lighter and prolongs it into a final cadence (—'—'—'—'). This stanza is a masterpiece of rhythmical construction, adaptable to a great variety of moods, and quite naturally the favorite stanza of the great master of the Roman lyre.

Cedes coemptis saltibus et domo
Village flavus quam Tiberis lavit;
Cedes, et extructis in altum
Divitius potietur heres (Od. 2.3.17-20).

A similar analysis may be applied to the various Asclepiad stanzas. We have space here to note only one point. The general development of the Lesser Asclepiad verse and its use in conjunction with the Glyconic and Pherecratic to form different kinds of stanzas, is parallel and very similar to the development of the Alcaic stanza; but it is really remarkable how much heavier (even solemn) the first phrase of the Lesser Asclepiad seems to be, than the corresponding phrase of the Alcaic, even though there is a difference of only one syllable in length between the two:

Non omnis moriar *Eheu, fugaces*

—'—'—'—' —'—'—'

The second phrase in the two meters is identical:

Multaque pars mei *Postume, Postume.*

—'—'—'—' —'—'—'—'

One more interesting fact, which may have escaped some students of Latin versification: the Lesser Asclepiad verse is practically identical with the so-called dactylic pentameter of the elegiac couplet. There is only the difference of one short syllable, which hardly affects the rhythm at all.

Maecenas, atavis *edite regibus*
 (Hor. Od. 1.1.1)
In tam praecipiti *tempore ferret opem*
 (Ov. Fas. 2.400)

Enough has been said, we hope, to suggest the conclusion that, whilst Latin lyric meters may appear very complicated to the novice, they are in reality very simple. As compared with the Greek meters from which they were derived, they are, like all things Roman, less subtle and flexible, more obvious and uniform. The fact that the patterns are more intricate and varied than those of modern poetry, is due especially to two things, —which in the end are reducible to one: the completely musical conception of poetic rhythm among the Greeks and Romans, and the consequent normal invariability of the quantity sequences, and patterns. After all, the poetry was either written to be actually sung, or, at any rate, it grew up and developed in a tradition which harked back to the time when all poetry was sung or chanted, and which, even when poems came to be recited without musical accompaniment, still thought of them and felt them and judged them musically. And there we have the key to the understanding and appreciation of classical poetry: it is music, and follows the laws of music in its whole form and development.

F. A. P.

A Welcome to *Archaeology*

Long expected in the counsels of the Archaeological Institute of America, *Archaeology*, "a magazine dealing with the antiquity of the world," makes its first appearance as an early harbinger of the Spring of 1948, under date of March. It is designed for publication four times in the calendar year—in March, June, September, and December, at Andover Hall, Cambridge 38, Massachusetts, at a cost of six dollars per year; annual members of the Institute may elect either *Archaeology* or the *American Journal of Archaeology* as part of the returns for their membership fees; sustaining members receive both journals. The Institute's popular and occasional *Archaeological Newsletter*, introduced as an immediate forebear of *Archaeology*, will continue to be sent to both classes of members.

Under the capable and genial editorship of Professor Jotham Johnson, Washington Square College, New York University, *Archaeology* is the Institute's answer to the call for a "popular" magazine to supplement the established and scholarly *American Journal of Archaeology*. Such a popular magazine has not existed in the United States since the lamented demise of *Art and Archaeology* in 1934. Yet the Institute itself, including twenty-nine local societies scattered across the full breadth of the nation, has many "lay" members who approach archaeology in a nonprofessional way and are better served by a type of journal not severely academic.

This first number of the new *Archaeology* seems to answer extremely well the characteristics expected of it. Printed attractively, illustrated profusely, written intelligibly, it runs to sixty-four interesting pages. The front cover pictures a terra-cotta warrior from the Metropolitan Museum of Art. On page 2, the local societies of the Institute are listed, followed by the publication statements on page 3. Then comes a single page picturing two views of a stone celt found in 1927 at Asine, in the Peloponnesus; a realistic approach in the use of the magazine is found in the parenthetical statement "the word is from Latin *celtis* 'chisel' and has no reference to the Celtic peoples." The opening editorial by Professor Sterling Dow, President of the Institute, follows, setting forth the genesis and policies of *Archaeology*, and including the stimulating thought:

It seems to me that now more than ever—despite technology, or because of it—people are generally becoming over-absorbed in today's problems. Their minds move in fixed and regular patterns; that is why the innocent word "pattern" is so much used. Patterned minds are like city dogs: they need a run in the woods and fields. Some such wholesome, recreative interest Archaeology can perhaps provide for any and all of us. It may give the mind release from the tyranny of the present, and let it run in air that is fresh because there is no care in it

Only in connection with this editorial, incidentally, is there a footnote; thereafter, *Archaeology* avoids them. A second editorial interestingly takes up the question, "Who Excavates?"

There follow nine articles, five pages of "News," a page and a half of "Book Reviews," and a page and a half of "New Books." The articles themselves are happily diversified, both as to location and subject matter. All are timely, and several, at least, deal with sites that even the casual reader will in some way find familiar.

Mr. T. C. Lethbridge, Honorary Keeper of Anglo-Saxon Antiquities at the University Museum of Archaeology and Ethnology, at Cambridge, contributes a fascinating article on "Sutton Hoo," site of important Anglo-Saxon burial mounds on the banks of the Deben in East Anglia. The study gives an inviting glimpse into Anglo-Saxon antiquities, with particular attention to the practice of burying on shore and covering over with earth a sea-going vessel as part of the obsequies of chiefs. Though the vessel itself had during the centuries rotted away except for its iron rivets, the excavators were able to "restore" the ship or at least its "ghost," as the inerusting sand was removed in such a way as to preserve the outlines of planking and ribs.

In "Pot's Progress," with text by Lucy Talcott and pictures by Alison Frantz, the reader is given a laboratory view into excavators' methods, with the American excavations in the Athenian *Agora* as the site. The now highly specialized methods of gathering, sorting, cleansing, and restoring apparently hopeless masses of pottery fragments are displayed by text and illustration, with an interesting account of the importance of abandoned wells and cisterns to the archaeologist, since these places were the refuse depositories of antiquity and have preserved through the centuries fragments of artifacts that today are treasures.

Glanville Downey's "The Art of New Rome at Baltimore" calls attention to the unsuspected wealth in American collections dealing with the Byzantine Empire at Constantinople, a field long neglected; yet important work has been done in it, and the loan exhibition of Early Christian and Byzantine Art organized by the Walters Art Gallery and presented at the Baltimore Museum of Art over a two-month period in 1947 has served again as a means of focusing interest upon the field. The American antiquities revealed through the work of the United Fruit Company, and in this instance with the help of a small and remote Indian tribe known as the Lacandones living in Chiapas, Mexico, has led to important discoveries at nearby ancient "Bonampak," from which three illustrations are shown. In "Ovid, New York," attention is called to the group of classically named cities in western New York, dating back to the early decades of the Republic; one of these in the village of Ovid, still showing public buildings of the early American Greek Revival type.

Professor Henry T. Rowell, director of the summer session of the American Academy in Rome, contributes a very entertaining and readable article called "Ostia on the Tiber," reviewing the interest and importance of this great harbor city of ancient Rome, where the remains of granaries, of apartment houses or "insulae," and of various other buildings, have contributed so largely to a more accurate knowledge of Roman dwelling places and commercial establishments. Professor Karl Lehmann, Director of the Archaeological Research Fund of New York University, reports upon "The State of Antiquities in Samothrace," center of one of the great mystery cults of antiquity; here neglect and the ravages of the late war have left an unfortunate wake, but Professor Lehmann, writing from Pompeii on August 6, 1947, optimistically voices the hope for the completion of a program of immediate needs during 1948. Jacquetta Hawkes, Fellow of the Royal Society of Antiquaries,

calls attention to "Recent Discoveries in Britain"; and a concluding article answers in part the question "Who Uses the Archaeological Material in American Museums?"

All in all, *Archaeology* steps happily into the circle of American publications dealing with antiquities, and having affiliations with such fields as the classical and mediaeval literatures, with history, and with anthropology. That it is sure of a welcome is an understatement; that it will flourish must be the confident hope of all discerning readers.

St. Louis University WILLIAM CHARLES KORFMACHER

More Memories of John A. Scott

News of Dr. Scott's sudden death came to me as a real blow. He had been in fine health six weeks before when I last visited him at his beautiful summer home on Gull Lake near Augusta, Michigan. For an octogenarian, he was remarkably firm and energetic in physique—a fitting complement to his vigorous mental vitality to the end.

Though retired from active teaching, he still kept at his writing and at a constant heavy schedule of scholarly reading. I remember his remarking to me two summers ago that his hot-weather program gave priority to his re-reading of the whole range of Greek drama, at the pace of one play a day. He admitted that this (especially Aeschylus) kept him thumbing his Liddell-Scott-Jones, and drew the moral that if after all those years of studying the language he still found need of a dictionary, obviously Greek was not a field in which tyros should make too decisive pronouncements. But it was also a continual source of pleasure and adventuring. He had built himself a cozy little study den on a hill above his cottage, where he could work in quiet undisturbance among his shelves of books and journals. For recreation he loved shuffle-board, and had built an excellent concrete court for this, with lights for frequent playing in the cool evenings. He enjoyed letting the children of nearby cottages use the court when he was with his books.

He was full of reminiscences of outstanding classical scholars whom he had known in the past generation and he had many stories about Goodwin, Gildersleeve, Shorey, Wilamowitz, Finsler, and others. His fighting spirit undimmed, he felt strongly about what Nazism had done to Germany, about national and world politics and the problems of modern classical scholarship. He loved art, and delighted in exhibiting the excellent oil paintings he had in his home, gifts of wealthy friends who knew his tastes.

I enjoyed his quick friendliness and refreshing vigor of mind and valued his encouragement of my work in Homer—a field "he ruled as his demesne" and in which his contributions had world-wide impact and will remain a valued enduring influence. So also will his friendship to all who knew him.

It is painful not to be able to look forward any more to his hearty greeting and stimulating conversation. *Requiescat in pace!*

West Baden, Ind.

RAYMOND V. SCHODER, S.J.

"Ned Softly"

(Catullus, 22)

A dandy with a nimble tongue,
Fascination from top to toe,
He writes more rimes than I can count
Of the world, its weal and its woe.
None of your scraps of paper for him,—
He writes on a royal scroll!
From bosses and parchments polished and lined
His rimes and his verses unroll.
But when you have heard his stuff, you will think:
If I didn't know of his charm,
I'd say this lad would be better employed
In digging a ditch on a farm!
For this wag with wit and clever phrase,
This fashionable beau,
Is a builder of rimes that are worn and stale,
Yet he thinks of them as *bon mots*.
This drawing-room pet, unwittingly points
A tale with a moral tone:
We all have time to laugh at faults—
But never at our own!

JOHN J. LONG, S.J.

The first stanza of the famous Latin college song which runs:

*Gaudeamus igitur
Juvenes dum sumus:
Post jucundam juventutem,
Post molestam senectutem
Nos habebit humus,*

is thus rendered by Henry Watts, (as we learn from one of our readers):

Come and step around a bit
While our legs will let us!
When we've pranced through youth ecstatic,
Reached old age and got rheumatic,
Then the worm will get us.

Cicero Invites Himself To Dinner

In his informal letters to non-political friends, Cicero reveals many kindly qualities which help to soften our impression of that astute politician. He is friendly, affectionate, jesting, and jolly all at once; or wrapped in gloom and groans over some common event of daily life. Here we find him travelling around on his vacation, and, chancing to pass near his friend's summer cottage in the neighborhood of Naples, he drops a line to him: (*Fam. IX. 23.*)

Dear Paetus:

Yesterday I arrived at Cumae; maybe I'll reach you to-morrow. But when I find out for sure, I'll let you know shortly before I get there. This despite the fact that when I met Marcus Caeparius in the Galline woods and asked him how you were, he said that you were in bed with the gout. Of course I was very sorry to hear that, as I should have been; but nonetheless I have made up my mind to see you, and pay you a visit, and also to have dinner with you. I don't suppose that your cook has the gout too! So be on the lookout for a guest who is by no means a glutton, but is no foe to a fine feed.

J. HUDSON MITCHELL, S.J.

The Classical Bulletin

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Vol. 24

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Editorial

We are much indebted to the *Classical Journal* for publicizing Professor Einstein's attitude towards Greek literature. It will do good to ultra-modernists to know that a man like Albert Einstein is convinced that no educated person can stay away from the Greeks, and that the great scientist has himself always been more interested in the Greeks than he has in science. Such statements have propaganda value for the multitude; they have a far higher value for the thoughtful, because they represent the truth—and the truth still makes men free.

What thoughtful man indeed can keep away from the Greeks?—that is, if he *knows* about them. And to this extent propaganda is necessary in an age when very many do not know about them who would profit a great deal if they did. So let us by all means—in season and out of season—tell such men of good will about the Greeks; simply and modestly, but persistently, as befits the faith that is in us. Once intelligent people have tasted of the heady wine of Greek thought, they will want more of it. Truth needs but to be presented to conquer. *Magna est veritas et praevalabit!*

We said that Mr. Einstein's statement that no educated person can stay away from the Greeks is true. An educated person wants to see the whole world of reality, spiritual as well as material. Who has taken all time and all reality for his province like Plato or Aristotle? An educated person wants to know himself and his place and function in the world of reality. What civilization and what literature is more anthropocentric, more truly humanistic than the Greek? An educated person is especially eager to realize his own personality and powers in the community of his fellows and in full communion and harmony with them. What view of life is more civic and more social than the Greek view of the 5th and 4th centuries B.C.? An educated person knows that reason must ever interpret and control and order life. Who were the first great believers in reason? Who the staunchest defenders of reason? Who first applied reason to nature, to man, to government, to literature, art, and other human institutions? Who but the Greeks? An educated person knows that there is a deep well of wisdom in the accumulated experience of the race. How then can an educated person ever stay away from the Greeks?

F. A. P.

The week of April 18-24 has been designated as Latin Week; the one week in the year when Latin seeks publicity and tries to bring its message to the general ear. This year's *Latin Week Bulletin* is a pleasant and suggestive article on the contributions of Latin to our English vocabulary: "The Latin You Speak Today," by Professor Clyde Murley. Suggestions for publicizing this theme are to be found in a note on the last page of the *Latin Week Bulletin*. Other ideas and suggestions will be found in the current issues of the *Classical Journal*, the *Classical Outlook* and the *Classical Weekly*. Orders and remittances for the *Latin Week Bulletin* (prices: 1-24, 10c each; 25-99, 7c each; 100 or more, 5c each) should be sent to Professor W. C. Korfmacher, 15 N. Grand Blvd., St. Louis 3, Missouri.

C. A. C.

Professor Lane Cooper has called my attention to two changes in the text of his revised *Aristotle on the Art of Poetry* (Cornell University Press, 1947), which I had overlooked in reviewing the new edition. One occurs on page 70, and furnishes a reference to clear up the meaning of *Verbal Ornament*. The other is found on page 51, where, by adopting the reading ἀγαθόν instead of Ἀγαθόν (*Poet.* 1454b, 14), the matter of the idealization of a hero with some fundamental defect of character is explained by the example of Achilles in the *Iliad*, whom Homer is said to represent "as good, yet a marvel of hardness."

F. A. P.

A Note on Hellenistic Greek

It is related in Exodus 14, 2 that the Lord said to Moses: "Speak to the children of Israel and tell them to turn and pitch a camp between Magdolos and the Sea." The phrase ἀνὰ μέσον, in the sense of "between," is good Hellenistic Greek. It occurs in Aristotle, Theophrastus, Polybius, and other Koine writers. Its use in Mark 7, 31 ("right into the heart of the Decapolis") and Apoc. 7, 17 ("the Lamb dwells just where the throne is") is different from the one here noted. Strangely enough, in the passage from Exodus ἀνὰ μέσον is repeated after "and": "between Magdolos and between the Sea." This repetition of the preposition is odd, unless it is meant to emphasize that the camp was to be "in the middle, somewhere at equal distance from either of the two points specified," "midway between Magdolos and the Sea."

We meet with the same idiom in Latin in connection with *interest*, "there is a difference." In *Laelius*, 95, Cicero says: "Contio iudicare solet, quid intersit inter popularem, id est, assentatorem et levem civem, et inter constantem, id est, severum et gravem." Here the repetition was almost necessary for the sake of clearness, for without the second *inter* the dependence of the accusative *constantem* on the distant first *inter* would not be so readily understood. It follows, then, that in connection with *interest* it is perfectly correct to repeat *inter* for the sake of clearness or emphasis.

St. Louis University

JAMES A. KLEIST, S.J.

Amico firmo nihil emi melius potest.

—Publilius Syrus

On Mommsen's History of Rome

GERALD F. VANACKEREN, S.J.
St. Joseph Hall, Decatur, Illinois

When genius sets its hand to the accomplishment of a task, the finished product will manifest in every detail the artist's unconscious, perhaps, but irresistible passion for unity of effect. Every stroke of the artist, from the preliminary sketch of the outline to the final touch which makes his idea 'live' before him, is inspired by the rich conception of the unity which permeates his object. And while it is the characteristic of many great minds with brilliant powers of penetration and analysis to pierce the essences of things and to see with almost angelic intuition the structural and dynamic unity which *is* in that which is before their minds, it belongs to the greatest minds to go beyond this, and to rise from the conception of that which *is* to the vision of that which *could be*—the object in all its perfection, in the perfect unity of beauty. Order is in reality the basis of all perfection, and the perception of order is the one, indispensable quality of the wise man: "*sapientis est ordinare omnia in unum.*" While it is the wisdom of the scientist to order all things in the mind as they are in reality, it is pre-eminently the wisdom of the artist to order his product in reality as he conceives it in his mind. The greatest artists, of course, are those who possess both wisdoms.

What I have said so far seems to have little to do with the subject of this paper. I am not going to say that Mommsen is a consummate artist, nor am I going to say that he is a consummate scholar, or scientist. But he is a great artist and a great scholar. And page after page of his great work,—which has combined in an unusual degree research and literary excellence,—reveals that there was an almost constant struggle between the scientist and the artist in Mommsen's soul.

The very scope of the *History of Rome* indicates the artistic spirit of the author; for its compass embraces a complete cycle of civilization, as Mommsen sees it, beginning with the origins and early history of Rome under the monarchy, passing through the various stages of timocracy, oligarchy, democracy, and tyranny, and returning again in the monarchical rule of Caesar to the reestablishment of ordered prosperity. In fact, Mommsen's *Roemische Geschichte* appeared originally in three volumes, which, although internally divided into five books, indicate the order which he found in his subject. Aristotle's definition of unity in the *Poetics* finds perfect verification in this work of Mommsen; the beginning, middle, and end become more and more evident as we progress through the books. When we come to the "entire and perfect man," the structure stands bare-faced before us.

For Mommsen the history of Rome from its beginnings to the establishment of Caesar's rule was not merely a grandiose pageant of kings, senators, peoples, and regents. Roman history took shape in Mommsen's mind as a magnificent drama.

The entire background is given in the description of the origin of the Italic peoples and the development of Rome under the early monarchy. From a few scraps of philological evidence Mommsen does his best to rebuild the early period,—not however to the satisfaction of more recent scholars. The fall of the monarchy and the

establishment of the Republic is the incentive moment in this drama of Roman civilization. The growth of Rome under the Republic is vividly depicted: Rome gradually pushes its frontiers beyond Latium to the southern coasts of the peninsula, westward to Sicily, Africa, and Spain, northward to the Alps and the Apennines, eastward finally to Greece and Macedon, and even to Asia Minor. But this first flowering of the Republic, of which Mommsen says, "There was no epoch of mightier vigor in the history of Rome than the epoch from the institution of the Republic to the subjugation of Italy," this period, in which "Rome reached a greatness such as no other state of antiquity attained," witnessed the growth of a cancerous evil which with its far-reaching effects was to bring the commonwealth after a couple of centuries to the most critical moment, perhaps, of its existence.

Two centuries were required for the cure of this evil, which found expression in the conflict of the orders. The patrician would not surrender his social distinctions and privileges, which brought in their train political honors. Every means possible, with the exception of brute force, was used by the plebeians to break down this barrier to political distinction. Secessions from the city, demands for a written code of laws for the protection of poor private persons, demands for the right of intermarriage with patricians, demands for a share in the official magistracy of the city, even for a share in the priestly functions of the Roman religion, gradually brought about a settlement. But what promised to be a solution of the problem, actually complicated things the more. The admission of wealthy plebeians into the senate put new life into the patrician aristocracy, and thus a new aristocracy was formed whose touchstone was wealth. The solution of a political, or rather, a social problem thus gave rise to a new problem, more dangerous to the state, the economic problem of rich *versus* poor.

This problem and all that it implies with regard to slavery and agriculture eventually brings the drama of Roman civilization to its crisis in the rupture between Pompey and Caesar. Mommsen hurries us on to the climax.

Picture the two armies pitching their camps on the banks of the Enipeus, along the slope of the heights of Cynoscephalae. The army of Pompey, numbering eleven legions, or 47,000 foot, and 7,000 horse, was more than double that of Caesar in infantry, and seven times as numerous in cavalry. Fatigue and conflicts had so decimated Caesar's troops, that his eight legions did not number more than 22,000 men under arms, consequently not nearly half of their normal complement. The victorious army of Pompey, provided with an abundant cavalry and good stores, had provisions in abundance, while the troops of Caesar had difficulty in keeping themselves alive, and merely hoped for better supplies from the not far-distant corn-harvest. The Pompeian soldiers, who had learned in the last campaign to know war and trust their leader, were in the best of humor. All military considerations on the side of Pompey suggested that the decisive battle would not be far distant.

We find here the climax of suspense before the *dénouement*. Several times during the preceding half century the democratic party had tried to strike for

relief from oppression by the wealthy aristocrats and capitalists. Tiberius Gracchus, Gaius Gracchus, Marius, and even Pompey had come forth as their leaders. Twice restoration was attempted but only partially secured by bloody proscriptions in the capital. Only in Caesar did democracy find its champion. The last phase of the critical situation was created when Pompey shifted his position and threw his lot with the oligarchy.

At Pharsalus, on August 9, 48 B.C., the decisive battle took place. Entirely outnumbered, but not outmanoeuvred, Caesar drew up his line opposite that of Pompey. He saw his cavalry dispersed by the enemy's superior force under his old lieutenant Labienus. But a mighty thrust by his sturdy legionaries, who formed a secondary on the flank, threw the victorious cavalry into confusion. And when Pompey, who from the outset did not trust his infantry, saw his cavalry gallop off, he rode back at once from the field of battle to the camp, without even awaiting the issue of the general attack ordered by Caesar.

Not only Macedonia and Greece were lost by the battle of Pharsalus, but the oligarchical party was ruined. A dashing excursion into Egypt and Asia secured the East to Caesar. The last stronghold of the oligarchy was done away with at Thapsus. And the gallant warrior statesman, the prince of the people, the perfect man, gentleman, genius, and monarch, returned to Rome to receive his well-deserved kingly honors, and to establish his monarchy, the good effects of which endure to the present day.

Such in sketchy outline is the drama of Roman civilization as so vividly and completely depicted by Mommsen. That Mommsen believed he had covered a complete cycle of civilization, or at least of governmental evolution, is shown again and again in his attempts to link traits of the old monarchy with the new. And to bring this out more clearly, may I be permitted to quote a passage from one of the last chapters of his work:

There is hardly a trait of the new monarchy which was not found in the old: the union of the supreme military, judicial, and administrative authority in the hands of the prince; a religious presidency over the commonwealth; the right of issuing ordinances with binding power; the reduction of the senate to a council of state; the revival of the patriciate and of the praefecture of the city; the peculiar quasi-hereditary character, for the constitution of Caesar, exactly like those of Cromwell and Napoleon, allowed the monarch to nominate his successor under the forms of adoption. But still more striking than these analogies is the internal similarity of the monarchy of Servius Tullius and the monarchy of Caesar; if those old kings of Rome with all their plenitude of power had yet been sovereigns of a free community and themselves the protectors of the commons against the nobility, Caesar too had not come to destroy liberty but to fulfill it, and primarily to break the intolerable yoke of the aristocracy. Nor need it surprise us that Caesar, anything but a political antiquary, went back five hundred years to find the model for a new state; for, seeing that the supreme magistracy of the Roman commonwealth had remained at all times a royalty restricted by a number of special laws, the idea of the regal office itself had by no means become obsolete.

Three centuries and a half before Caesar became dictator of Rome, the *Republic* of Plato was written, which describes in detail the evolution of a typical state. And whether Mommsen was aware of the fact or not, he found in the evolution of the Roman state an almost perfect concrete exemplification of the theoretical treatise

of Plato; incidentally, this can well serve to show that Plato in his *Republic* is not just a visionary, but a genius with great intuitive powers, which are everywhere in contact with reality.

Plato's conception of the evolution of the state,—really devolution,—may be briefly described as follows: From life governed by truth and righteousness, embodied supremely in the person of the philosopher-king, there is a degeneration to life governed by ambition, wherein the *summum bonum* is honor. And from life dominated by honor and distinction the state proceeds to life governed by love of wealth, wherein we find the establishment of an oligarchy through the requirement of a certain qualification for suffrage. And out of life governed by love of wealth there arises the life of license and pleasure. And finally, tyranny springs from democracy's insatiable desire for indiscriminate freedom.

If it is true that the temper of a people is indicated by the nature of their internal struggles and conflicts, a glance at the major conflicts of the Roman people, at the internal struggles of the commonwealth, will be eminently worth while.

After the period of the kings, the first great internal conflict of the Roman people was social in character, centering about the rights, distinction, and privileges of the patrician caste. This struggle maintained itself in Rome for over two centuries, and during this period we may say that Rome was what Plato called a *timocracy*. The predominant issue was equality of rights, equality of distinctions, and equality of opportunity in the Roman *cursus honorum*.

The settlement of this problem, which reached its completion only in the Hortensian law of 287 B.C., became the seed whence germinated the second great struggle of the Roman people, although roots of the conflict may be traced back perhaps even to the establishment of the *Comitia Centuriata*, wherein the primacy of suffrage was based on wealth.

But now that the barrier to the *cursus* was broken down by the plebeian, many wealthy plebeians made their way into the senate, and gradually the old patrician aristocracy, far from being done away with, was converted into an aristocracy of wealth. The evil inherent in this division in the state did not manifest itself extensively as long as Rome had enemies to conquer and the Roman virtues of self-sacrifice and patriotic devotion flourished. But with leisure came the decline of the Roman ideals; from contact with a decadent Greek civilization came the decay of home life and the simple virtues, and the corruption of political aims in the capital and in the provinces. Wealth came to be the god of Rome. And this, together with the progressive incapability of the senate to cope with problems of state, merit for this period the sweeping condemnation of the historian. This period Plato would call the period of *oligarchy*.

Attempts at reform were inevitable, especially for the relief of the small farmers, debtors, and starving proletariat. The common people became articulate whenever they could find a sympathetic leader. Governmental decrees were not issued without first feeling the pulse of the populace. *Democracy* begins to rock the very pillars of the Republic. A Gracchus, a Marius, come to the fore to lead the impassioned populace. *Democracy*,

with brief flashes of *tyranny*, are seen at Rome.

Monarchy had given way to timocracy; timocracy to oligarchy; oligarchy to democracy and tyranny. Rome must finally yield to the strong arm of some military dictator, who will combine in his person unscrupulous courage, keen intellectual insight, and a driving fire of personal ambition. And even from afar, amidst the wreck of constitutional reforms, Mommsen is pointing to his idea of imperialism in Gaius Julius Caesar, who, as saviour of his civilization, preserved Roman culture for future generations.

As I said at the beginning of this paper, it is the characteristic of artists to enrich their conception of what is by means of their vivid creative imagination; to conceive and express perfection where they actually see imperfection; to conceive unities where unities may be only suggested. Although there can be found considerable foundation for the dramatic unity which shines forth in Mommsen's work, and although something may be said for the view that with Caesar the governmental cycle is completed, I do believe that here Mommsen the artist has the upper hand over Mommsen the scholar.

For although Caesar began his infinitely difficult task of healing the terribly disorganized condition of society by a reconciliation of parties, which he tried to effect by a sweeping amnesty, and although he dealt with the demands of the times in princely fashion, making new arrangements for corn-distributions to the needy, more equitable regulations for the administration of the provinces, and aimed at the improvement of society in general, it does not seem that Caesar was establishing the benevolent monarchy which Mommsen would have us believe, but rather a military regime, which would prove to be the stamping ground for many tyrants during the next 400 years, and which eventually would bring about the fall of Rome itself.

Caesar was not king of Rome. He was a military dictator. And Mommsen's attempt to save him from this imputation falls short of conviction. "But, however decidedly and urgently," he says, "the circumstances pointed to military monarchy, and however distinctly Caesar took the supreme command exclusively for himself, he was nevertheless not at all inclined to establish his authority by means of, and on, the army."

This is not at all in agreement with what Mommsen himself says earlier with regard to Caesar's crossing the Rubicon, when he admits that Caesar abandoned his diplomatic endeavors and determined to establish his authority by force. Crossing the Rubicon throws Caesar's character into its true light. And although afterwards, as a benevolent gesture to peace, he dismissed his standing army in Italy, he kept the frontiers well garrisoned with troops which he could call on at any moment.

A few pages farther on we find Mommsen making a more candid admission: "Caesar desired to become the restorer of the civil commonwealth, and became the founder of the military monarchy which he abhorred; he overthrew the mighty regime of aristocrats and bankers in the state, only to put a military regime in their place, and the commonwealth continued as before to be tyrannized and turned to profit by a privileged minority." Mommsen does his best for his idol, but

finally has to admit the evident fact.

Suckled and brought up in the Prussian military tradition, Mommsen finds in Caesar the embodiment of his ideal of thoughtful and independent state absolutism. And when Mommsen has finished portraying his ideal, his work is complete. In fact, elegance of expression, antithetical and periodical structure break loose from the mooring post of truth and lose themselves in the surge of idyllic admiration.

Of the character of Caesar, Mommsen says, the secret lies in its perfection. In his character as a man as well as in his place in history, Caesar occupies a position where the great contrasts of existence meet and balance each other. Of the mightiest creative power and yet at the same time of the most penetrating judgment; no longer a youth and not yet an old man; of the highest energy of will and the highest capacity of execution; filled with republican ideals and at the same time born to be a king; a Roman in the deepest essence of his nature, and yet called to reconcile and combine in himself as well as in the outer world the Roman and the Hellenic types of culture—Caesar was the entire and perfect man.

And even after this and other extraordinary tributes, in which Mommsen the artist entirely dominates Mommsen the scholar, he goes on to say: "As the artist can paint everything save only consummate beauty, so the historian, when once in a thousand years he encounters the perfect, can only be silent regarding it." Earlier in his work Mommsen has covertly referred to Caesar as the "dissolute general," "the most supple master of intrigue," and "the mighty magician," and it jars our sensibilities to hear such a man called "the entire and perfect man." A Christian is shocked at this, because he knows that our human nature is so richly endowed that since the day when God said, "Let us make man to our own image," only two persons in all the world have really exhausted its possibilities.

Perhaps this unwarranted praise of Caesar would be more pardonable, if it were not done at the expense of other great men who have merited their place in history. Cicero, for example, is time and time again made the butt of uncalled-for raillery. He is styled pusillanimous, timorous, perfidious, timid, vain, and hesitant. Moreover, he is a political weathercock, a coward, a trimmer, useful for finding words for everything, and the mouthpiece of servility.

This attitude of Mommsen towards Cicero is not confined to Cicero the statesman; everyone will admit that in this sphere, despite his ardent love for his country and his devoted patriotism, Cicero was not a great light. But Mommsen pursues him even into the field of literature, and after a seemingly grudging, matter-of-fact remark about his being the founder of classical prose, he proceeds to run him into the ground at every point.

Pompey fares no better than Cicero. He is continually characterized as a mass of spineless protoplasm, ever ready to take the most convenient form. That Caesar was murdered in the theatre of Pompey and at the foot of his statue, is a piece of irony which is lost on Mommsen.

But despite the fact that Mommsen's burning enthusiasm sometimes leads him to abandon the norm of scientific wisdom, he deserves great praise for his scholarship, and he deserves the greatest praise for the production of a classic, in which the seeds of research flower

into a masterly work of art. The work is carefully planned, vividly conceived, and displays the intuitive insight of great genius. It will never be entirely superseded in its field.

The Vergilian Society

A trip to Italy last summer brought me into contact with the Vergilian Society of Naples and Cumae, an organization which has so impressed me with its work that I am now eager to share with other teachers of Latin my newly acquired knowledge and my experiences.

The Society has grown out of the untiring efforts of an American woman, now its executive secretary, Mrs. Mary E. Raiola, a distinguished archaeologist, the daughter of a family that, for the past century, has been closely connected with Southern Italian archaeology. For many years Mrs. Raiola has bent every effort toward founding a "home" for American classical teachers in Italy, where they may stay in comfortable surroundings at reasonable rates.

Not content with providing teachers with a home away from home, Mrs. Raiola has organized with Professor Maiuri of the National Museum in Naples a course of lectures on the excavations of Southern Italy. In this course teachers are conducted through the ancient monuments by noted Italian scholars who, on the spot, give lectures about monuments which they, not infrequently, may have themselves discovered. This work of Mrs. Raiola's finally bore fruit in 1938 when the Vergilian Society was first formed.

Through the efforts of its first president, Professor Amadeo Maiuri, director of the National Museum of Naples and director of the excavations of Campania, Herculaneum, and Pompeii, the Italian government offered Mrs. Raiola a villa at the site of ancient Cumae for her use in this work with teachers. From 1938 to 1940 the Society grew, its work expanding to include the publication of a quarterly journal, *Vergilius*, under the editorship of Professor Highbarger of the department of classics of Northwestern University. Unfortunately just as progress was being noted in this work, war broke out. Publication of *Vergilius* ceased. There was no intercourse between Italian and American scholars.

With the cessation of hostilities plans immediately began to go forward for a re-forming and a reorganizing of the Vergilian Society. At first it was thought possible to reopen the school at Cumae last summer, but as the spring of 1947 progressed it became evident that that plan was not feasible for any but a token group. The villa at Cumae had been looted and damaged, and was quite uninhabitable. Accommodations in Naples were very scarce, especially those at prices which teachers could afford to pay. However, the baker's dozen or so of students who were fortunate enough to be able to attend last summer's sessions found pleasant living quarters in the *Pensione Dalmasso* on Parco Margherita in Naples, on the top floor of an old *palazzo*, many of them in rooms which overlooked the Bay of Naples. It was a glorious sight to look out on Capri dead ahead, to see Vesuvius on the left with innumerable rooftops in between, and on the right to trace the winding shores of the bay as far as Posillipo.

As for the actual work, it was a delightful experience to be whirled away to Cumae or Herculaneum, Pompeii or Paestum in the luxury of a bus entirely given over to students and professors. Everywhere the group went, at least one Italian scholar, sometimes more, went along. Professor Maiuri gave generously of his time and knowledge, busy though he was with other duties. It was a rare delight to have him go with us through the *Villa dei Misteri* outside Pompeii and hear his inspired interpretation of the beautiful wall paintings portraying the initiation of the villa's mistress into the Dionysiac rites. Nor can one easily forget the satisfaction and intellectual pleasure of going through Pompeii after the heat of the summer day had subsided with Dr. Olga Elia, a former pupil of Lanciani, herself the superintendent of the excavations. Countless memories too numerous to mention in detail come to mind of Cumae, the glorious temples at Paestum, the amphitheatre at Pozzuoli, the *piscina mirabilis* from which came the water for the fleet at Misenum, Herculaneum, the new excavations undertaken by Professor Maiuri of Tiberius' palace, the Villa Jovis, at Capri—all in company with one or another enthusiastic and gracious Italian scholar.

During this present year the plans for the reorganization of the Vergilian Society have gone steadily forward. The following are the officers:

Honorary President—	A. Maiuri, Director of the National Museum, Naples
President—	G. E. Duckworth, Professor, Princeton University
First Vice President—	C. R. Morey, formerly professor at Princeton, now at the American Embassy in Rome
Second Vice President—	E. L. Highbarger, Professor, Northwestern University
Secretary-Treasurer—	F. C. Bourne, Professor, Princeton University

The teachers are represented by members of the faculty of the University of Colorado, Tulane University, Susquehanna University, St. Paul's School, Ohio State University, and Princeton University.

That this thumb-nail sketch may perhaps serve to awaken the interest of American teachers of Latin who read these words about the work of the Vergilian Society is my hope. I would urge them most strongly to learn more about the Vergilian Society and its work, for to my mind it offers many benefits: a means to stimulate one's own teaching through the articles in *Vergilius*, publication of which will shortly be resumed; for those who can afford a trip to Italy, a well-spring of enthusiasm and an opportunity for soul-stirring work amid the ancient monuments of Southern Italy; in future time, for those who plan sabbatical leaves for study and research abroad, a chance for discussion and contact with well equipped Italian scholars. But above all, in these troubled days it offers American and Italian lovers of antiquity an opportunity to work together by sharing their knowledge and discussing their problems and, by so doing, it affords a means of building good will, tolerance, and understanding between important segments of the population in both countries.

Barat College,

Lake Forest, Ill.

MARY C. FITZPATRICK

Nothing on earth is as interesting as a human being.
—Agnes Repplier

Book Reviews

The Wisdom of Sophocles, by J. T. Sheppard. London 1947: Geo. Allen and Unwin. New York: The Macmillan Co. Pp. 76. \$1.50.

A beautiful little book, written in a style that is poetry, and distilling for a war-weary world the sweet and healing wisdom that is Sophocles. To few men has it been given, as to J. T. Sheppard, to realize, to relish, to interpret the supreme poet of Athens. When one has experienced a play of Sophocles under his gracious tutelage, one feels that Matthew Arnold's characterization of this, the most rewarding of all poets, was true. As Mr. Sheppard says (p. 6), Sophocles "made no claim to read the riddle of the universe and 'criticize' or 'justify' its Author. But he neither posed nor whimpered, and he tried to face the facts. Faithfully, with deep compassion, he interpreted, by the retelling of old tales, the lives of men and women doomed and privileged to live in the most brilliant and most tragic age of Athens. If his religion helped to keep him sane and kind and happy, not only in the sunshine of the Periclean triumph, but in the storm and shadow of the aftermath, it is still relevant for us." That religion was indeed but a broken light of the Eternal Truth, but it was the intuition of a good and a noble mind. Its faith, and humbleness, and loving trust in the divine governance of the world, will be forever relevant.

In the serious and sympathetic study of great literature Mr. Sheppard is an object lesson to us all. If the world but knew its treasures, and exploited them, how much wiser and kinder and happier it would be!

F. A. P.

Pliny: Selections from the Letters. Edited by C. E. Robinson, with Introduction and Vocabulary. Pp. 111. London: Geo. Allen & Unwin and New York: The Macmillan Co. 1947. \$.90

This slender book forms the first volume of *The Roman World Series*, the purpose of which is to give such students as are not likely to do any extended reading of the Latin authors "a first-hand acquaintance with more of the great literature of Rome before they 'drop' Latin forever."

The text proper consists of 60 pages in which the life and times, character and philosophy of Pliny are interestingly set forth in English and illustrated by extracts in Latin from that author's writings, these latter comprising about one third of the whole.

Undoubtedly many teachers whose pupils are such as those for whom this text was designed will be delighted with it; others, however, who believe that the primary object of the teaching of Latin is the appreciation of Latin literature, will prefer to devote more time to the noblest prose and poetry of the greatest Roman authors, not neglecting, however, to read with their pupils a few of Pliny's letters in their entirety; those, for example, that tell of the eruption of Mt. Vesuvius and of the persecution of the Christians.

Decatur, Ill.

WILLIAM R. O'DONNELL, S.J.

St. Augustine—The First Catechetical Instruction, translated by Rev. Joseph P. Christopher. Newman Bookshop, Westminster, Md. 150 pages. \$2.50.

This book outlines theory and practice for instructing men who begin the study of the Christian religion. Historically it is the first work of its kind, and, due to its sound principles of psychology and pedagogy, it has become the standard for similar works down to the present time.

The first part deals with the theory of instruction. It indicates the doctrines to be presented and offers suggestions for dealing with the educated and the uneducated. It also sets down practical psychological helps for the catechist for overcoming his own antipathy, discouragement, and lack of sympathy for his hearers. The second part contributes a model instruction for the prospective convert.

This volume is the second in the series of "Ancient Christian Writers," which plans to translate those works of the Fathers of the Church which have the greatest popular appeal. The translation is faithful to the original and idiomatic. The doctrinal and other notes are copious and very learned, furnishing an excellent background of erudition. They are appropriate to a scholar's edition, abounding in references to learned monographs. The book will be appreciated by all who are interested in a pedagogical and psychological system of instruction that has stood the test of the centuries.

Florissant, Mo.

PATRICK M. REGAN, S.J.

Awards in the Classical Field

The *Simple Scholarship Grant* of The Classical Association of the Middle West and South will be conferred for the second time, in 1948, upon a secondary teacher within the territory of the Association, as an aid towards a summer of study at the American School of Classical Studies at Athens or the American Academy at Rome. Professor John B. Titchener of Ohio State University is Chairman of the awarding committee.

The *Greek Scholarship Award* of the Classical Association of the Middle West and South will be given for the first time this year to a student graduating from an acceptable college or University within the territory of the Association, as an aid towards the attainment of a Master's degree with a major in Greek. The award is valued at \$500.00. Professor Clyde Pharr of Vanderbilt University is Chairman of the Committee on selection.

The *Eta Sigma Phi Essay Contest* this year will be on the topic "Ancient Athenian Influences on American Democratic Government." The number of words set is a maximum of 2,250. The contest is open to any undergraduate student currently enrolled at an institution having an active Chapter. Details and prizes are announced in *The Nuntius*, for January 15, 1948.

Classical Meetings

On April 1, 2, and 3, the Forty-fourth Annual Meeting of The Classical Association of the Middle West and South will convene in Milwaukee, Wisconsin, President Dorrance S. White, of the State University of Iowa, directing.

Eta Sigma Phi, national honorary undergraduate classical fraternity, will hold its Twentieth Annual Meeting at Saint Louis, April 5 and 6, on the invitation of the Chapters at Washington and Saint Louis Universities. Herbert Tucker, of the College of William and Mary, is National President and will direct the convention.

The Fifth Classical Conference at Cornell College, Mount Vernon, Iowa, is scheduled for April 30 and May 1. Professor Mark E. Hutchison will again be in charge.

At Natchitoches, Louisiana, Northwestern State College will hold its Third Foreign Language Conference on May 7 and 8.

The *American Classical League*, under President Walter R. Agard of the University of Wisconsin, will return to its pre-war custom of holding an open summer meeting. This is scheduled for June 17, 18, and 19, at Miami University, Oxford, Ohio.

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